



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

often chilled the interest awakened by the prints shown. In the present study room two long tables near the large window overlooking the Fens offer ample room for a number of visitors. A good library of reference works and many reproductions of rare prints broaden the interest and usefulness of the collection. The technique of the graphic arts is illustrated by instruments, plates, blocks, and other material from all its branches. The mounting, mending and care of prints is carried on in the large workroom beyond the study room, together with registry and catalogue work. Behind these rooms lie the stack and the office of the Curator.

The collection of drawings, temporarily housed in this department, includes important series of water-color drawings by Blake and Millet, and charcoal sketches by W. M. Hunt. A considerable amount of auxiliary material consisting of reproductions gives a fair conception of many gems in various foreign collections.

The Collections of Western Art

THE Collections of Western Art include specimens of all the arts developed in Europe (and the nearer Orient) or under European influence since classical times. Objects of aboriginal American and African workmanship are also included.

The objects shown are arranged in a series of galleries beginning with the Western Art Corridor at the left of the main staircase and continuing through the Nearer Orient Room, the Tapestry Gallery, the Sixteenth, Seventeenth, and Eighteenth Century Rooms, the Eighteenth Century Vestibule, and the Library Corridor; and including the Brengarten and Lawrence Rooms on the ground floor. Students or visitors wishing to see more of the collections than are exhibited in the galleries are invited to apply to the assistants in charge.

The walls of the Western Art Corridor, starting at the Rotunda, are lined by groups of cases filled with Peruvian, Coptic, and Persian textiles. The Peruvian textiles, being unallied to the others, are in the first cases; next come the Coptic textiles, which show Roman, Byzantine, and Persian influence, and lead up to the Persian textiles, tiles, and armor which fill the western end of the corridor. Rugs and tapestries (kilims) and large framed textiles are hung above and between the cases.

The door on the south side of the corridor opens into the Nearer Orient Room, the walls of which are hung, on the east and west, with Persian rugs of the sixteenth century; on the north and south, with Persian and Turkish rugs and velvets, a trophy of Oriental arms and woodwork. The wall cases on the west are filled with Persian velvets, brocades, and Hispano-Moresque faience, much of the latter lent by the estate of Mrs. Martin Brimmer; on the east is the Persian, Rhodian, Damascus, Kutahieh, Arabic, and Syrian faience,

including examples of Rakka, Rhages, Sultanabad, and lustre. Some of the important pieces are lent by friends of the Museum. Desk cases contain fragments of rugs, of Arabic pottery, and Persian lustred tiles of the twelfth to the fourteenth century; and in two cases in the centre of the room are early examples of Persian, Indian, and Saracenic metal-work. A recent accession of special note is a large Rhages lustre bowl of the twelfth to the fourteenth century given by Mrs. J. Montgomery Sears in memory of her son, J. Montgomery Sears.

Next in order is the Tapestry Gallery. The large Flemish tapestry on the south wall representing the Creation of Eve, the Baptism, Birth and Crucifixion of Christ, was given by Mrs. John Harvey Wright in memory of her son, Eben Wright, and of her father, Lyman Nichols. Also of importance is the Flemish tapestry, of about the year 1500, illustrating the Crossing of the Red Sea. The subjects of the five Brussels tapestries lent by Arthur Astor Carey are taken from the Old Testament and from incidents in the Punic Wars. The other tapestries in the room are a Flemish figure piece lent by James L. Breeze, and a French or Flemish Verdure, fifteenth to sixteenth century, the recent gift of Dr. Denman W. Ross. The terra-cotta head of Christ and the carved and gilded Gothic figures are lent by J. Templeman Coolidge, Jr.

The Sixteenth Century Room opens from this gallery. The tapestries represent Summer, Autumn, and Winter, and are probably of Flemish origin. They are lent by Mrs. John T. Morse, Jr. Over the door leading to the Seventeenth Century Room hangs a fragment of a French tapestry representing two of the Miracles of the Sacrament. Other fragments of this series are in the collection of the Louvre. In the desk cases and hanging under the windows are velvets, brocades, and embroideries of the fifteenth and sixteenth centuries. The other cases contain ecclesiastical ornaments; ivories and enamels; Italian lustre majolica; German, Venetian, and Spanish glass. On the north wall are two groups of carved and gilded Venetian frames.

In the Seventeenth Century Room the tapestries representing the Assumption of the Virgin, a Garden Scene, and Rebecca at the Well, are of the seventeenth century; that of Alexander Crossing the Indus and the Verdures are of a somewhat earlier period. Around the room, below the tapestries, are panels of carved wood of the fourteenth to the seventeenth century. Between the windows is a carved Italian marble mantelpiece; and under them are frames of blue and white Italian towels of the sixteenth and seventeenth centuries. The desk and wall cases contain textiles, metalwork, and armor. The collection of German brass plates is of special interest. An Italian boule cabinet stands between the desk cases, and the large case in the centre of the room contains Italian majolica from Pesaro, Urbino, Castelli, and Genoa.

The north wall of the Eighteenth Century Room



Tapestry Room

is covered with a remarkably good example of Brussels tapestry of that period,—the *Triumph of Peace*. The two smaller tapestries, after Teniers and Albani, are probably Gobelins. The pair of large tapestries on the east and west walls, lent by Dr. Henry F. Sears, are Brussels of the sixteenth century, and represent returning victors. Under the windows are two cases of French, Italian, and Flemish lace. In the case along the west wall is shown European porcelain, including Sèvres, Meissen, Vienna, Höchst, Zurich, Fürstenburg, Doccia, Capo di Monte, Venetian, and other makes. In the opposite wall cases are Delft, Rouen, Marseilles, and Moustiers pottery, Flemish stoneware, Mexican pottery, English lustre, Staffordshire, Whieldon, etc. The large centre case contains English porcelain, of which the most important figure piece is the *Music Lesson* modelled by Roubillac at the Chelsea works. The Chippendale bookcase and cabinet, which are lent by Mrs. Bayard Thayer, contain examples from the collection of Wedgwood and pieces of European silver and enamel of various dates. Two other cases are filled with English and American silver of the seventeenth and eighteenth centuries, given or deposited by the West Church, the Brattle Street Church, the New South Church Society, the Hollis Street Church, the First Church of Lynn, the First Parish Unitarian, Watertown, the First Baptist Church, Boston, and private individuals.

The Eighteenth Century Vestibule is arranged with European metalwork. Across the hall is the Library Corridor in which are exhibited manuscripts, illuminations, and book bindings. The wall is hung with examples of embossed and painted Spanish, Dutch, and Italian leather.

On the ground floor, at the right of the Japanese Garden, is the Bremgarten Room, a Swiss interior of the sixteenth century. Beyond this is the Lawrence Room, now devoted to the Buffum Collection of Amber, bequeathed to the Museum in 1901 by William Arnold Buffum.

The nearer Orient Room, the Tapestry Gallery, and the ground floor rooms, occupied by the collections of Western Art, are promised eventually to the Chinese and Japanese Department; the rooms named from centuries to the Library. In their stead the plan of the completed building (given on page 64) offers a Western Art wing running northward from the present power-house along the future western garden court. From the present chimney southward a projection of this wing will house the offices of administration, now also sharing the ground floor rooms of the Japanese wing.

In the present Nearer Orient Room the Museum for the first time makes a separate exhibit of its examples of Mohammedan art. Should a large collection develop from this nucleus, it might be installed to advantage in the northern end of the future Western Art wing, with an independent approach through the central corridor of the future picture galleries.

Department of Chinese and Japanese Art

THE art of a country reflects its civilization and ideals; placed amid foreign and uncongenial surroundings, it loses much of its significance. The Department of Chinese and Japanese Art has endeavored in its section of the present building to provide for its exhibits, so far as the conditions of a public museum and the limited resources at its command have allowed, a background and atmosphere suggestive of that which might originally have been theirs. It has in no way attempted to reproduce Chinese or Japanese interior architecture.

In carrying out this idea, the Department has confined itself largely to that use of natural wood and plaster in purely structural relationship which has ever appealed to the finer sensibilities of the Japanese, especially since the spread of Zenism* during the Ashikaga period (1400–1600 A. D.).

By the use of "shoji" or sliding screens of paper before the windows, the soft diffused light of a Japanese interior is attained, while special distinction is lent to certain objects by their exhibition in the "tokonoma" or raised recess of honor at one side of the room.

The columns and brackets of the central gallery follow in general style those used during the Nara period (eighth century A.D.) when Japanese temple architecture reached its noblest development.† The garden is treated in the semi-formal style of a temple fore-court.

In the installation of exhibits it is proposed to follow chronological sequence as far as possible, beginning the circuit with the parent art of China, and thence proceeding to Japan. Owing to the limited space at its disposal, the Department can exhibit only a very small proportion of its possessions at one time, but, as it is expected that exhibits will frequently be changed, all of importance will be seen at one time or another, while students desirous of prosecuting special lines of research may always obtain facilities therefor by applying at the Print Library adjoining the central gallery.

As he approaches the Japanese wing along the corridor leading from the central rotunda, the visitor will perceive before him a large Japanese carved wooden figure of Amida Dai Butsu, dating from the latter part of the Fujiwara Period (900–1190 A. D.). The Porcelain Corridor, at the entrance to which this carving is placed, is otherwise given up to the exhibition of Chinese and Korean ceramic art chronologically arranged. The first fourteen hundred years of the art are covered by the Macomber Collection of Chinese Pottery, supplemented by Museum pieces; the last five hundred

* *Zenism*. The Zen sect of Buddhists, discarding images and ritual, seek salvation through meditation. In art they eliminate all unessentials, and attempt, however humble the subject or the material used, to show through perfection of form and execution the vital spirit of beauty pervading an harmonious universe.

† To those interested in the subject we would highly recommend "Impressions of Japanese Architecture and the Allied Arts," by R. A. Cram: Baker & Taylor, New York.